
Information from recent journals

Organised Sound publishes a new section for the first time in this issue. We hope to receive relevant publications, including those written in other languages, and to offer our readership some idea of what is appearing in the field. Journals should be sent to: Professor Leigh Landy, Department of Contemporary Arts, Manchester Metropolitan University, Hassall Road, Alsager, Cheshire ST7 2HL, UK.

One journal with which we now have an exchange agreement is *Neue Zeitschrift für Musik* published by Schott in Mainz, Germany. The March/April 1998 issue carries the theme *Netz-Werk* (net work, an ambiguous misspelling). Along with performance, festival and recording and announcements, most articles concern the impact and potential of music on the Internet.

The journal's Editors, Rolf W. Stoll and Norbert Schlabitz, offer contributions which define the area of the theme and raise relevant questions concerning impact. Markus Heuger, a major player in music's Internet presence, starts an aesthetics debate which embraces popular music on the Net. Reinhard Kager's contribution consists of a portrait of the Austrian Internet composer, Karlheinz Essl (misspelled K@rlheinz for effect). Folo Follmer discusses opportunities for the capture, creation and manipulation of sound on the WWW.

Furthermore there are three portraits concerning

radio and the Internet (contributions from Sabine Sanio, Thomas Munch and Christoph Barth, as well as an anonymous piece concerning ORF's Kunst Radio (the Austrian National Broadcasting Company's Art Radio)) where the notion of music on demand is addressed. The Sanio contribution considers the work of another two Austrian artists, Sam Auinger and Rupert Huber, who have moved their abilities acquired in the improvised music world and as club DJs to interactive Internet composition. Two articles of a different nature include an announcement that the national music information centre MIZ is gaining an Internet presence (<http://www.deutscher-musikrat.de/miz/>) as well as musicology's benefiting from recent Internet opportunities (Guerino Mazzola's contribution). Several Web site addresses are included throughout this issue.

Finally, a throughline in this thematic issue on net works falling outside of their theme but inside of ours, is a portrait of the sound (and visual) installation artist, Christina Kubisch, known for her stimulating site-specific installations. Several illustrations (this writer missed the audio part of the work) are included throughout the issue. Helga de la Motte-Haber, Germany's leading musicologist interested in the crossovers between art and contemporary music, has taken pen to paper to portray Kubisch's approach to music technology in the public art arena.